

THE BROCHURE SERIES

OF ARCHITECTURAL ILLUSTRATION.

VOL. IV.

AUGUST, 1898.

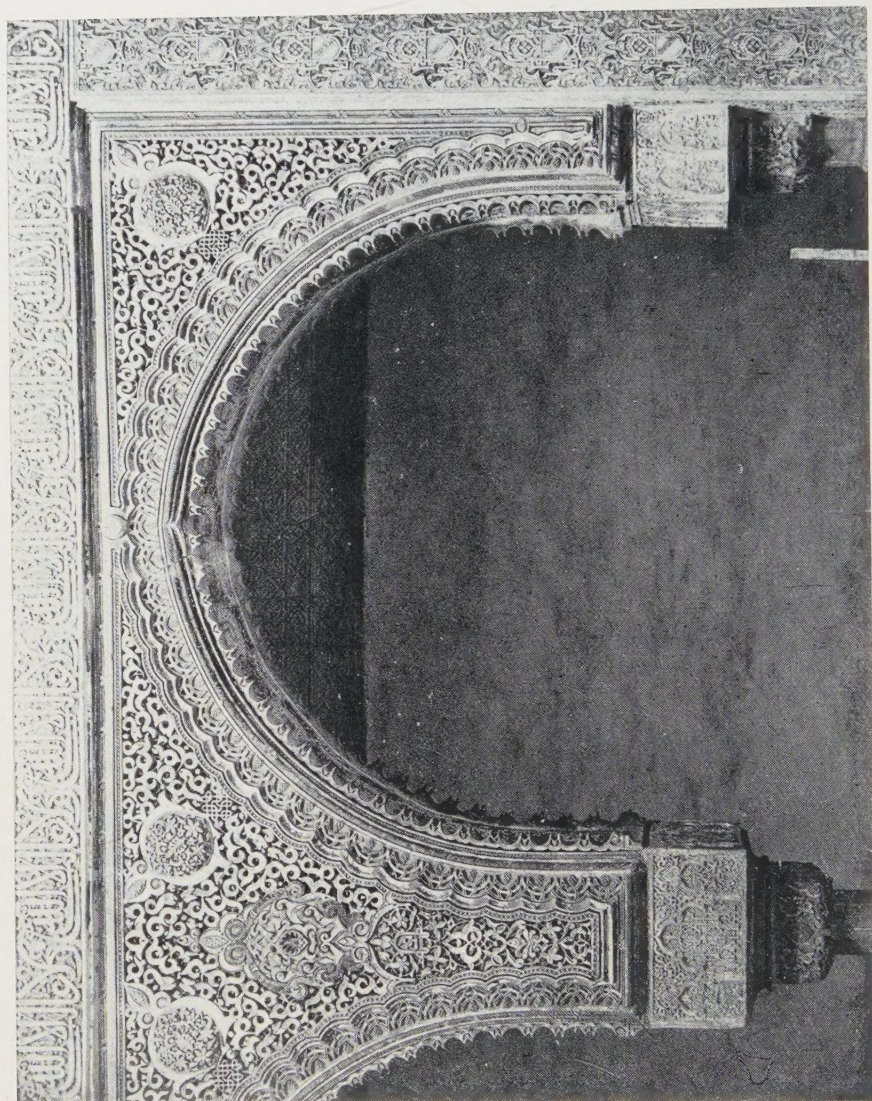
No. 8.

THE ALHAMBRA: DETAILS OF ORNAMENT.

ALL Eastern art that is done under Mohammedan influences loses irreparably the highest charm, for the creed of Islam forbids the representation of any living thing. The prohibition is derived from the two books of sacred writings in which are inscribed the ecclesiastical dogmas of the Mussulman world. The first and most important of these, the "Sounnah," is the written law given to the people by the Prophet himself; the other, the "Hadith," is a collection of his sayings made by his disciples, and forms a sort of commentary. But one verse in the "Sounnah" prohibits — and then by implication only — the representation of animal life: — "O, True Believer, wine, games of chance and idols are abominations invented by Satan: refrain from them and you shall be blessed." The "Hadith," however, contains the two following, and more specific, passages: "Woe to him who painteth a living creature; for, at the day of the Last Judgment, the creature which he hath depicted shall come to him to demand a soul for the body that he hath made for him. Then shall that man, unable to give life to what his hand hath made, burn forever in eternal fire." And, further on: "The Lord hath sent me against three sorts of men, that I should utterly confound them; namely, against the proud-spirited, against them that have many gods, and against them that worship idols. Refrain, therefore, from depict-

ing either the image of the Lord or the image of man, and paint naught but trees and flowers and such things as are without life." Painting, therefore, and sculpture in their higher developments are wholly banished; while, shut out from the higher possibilities of art, they have developed all that was accessible to them to a degree that no other men have ever done; and, as Owen Jones has written in his "Grammar of Ornament," the Alhambra is at the very summit of perfection of Moorish art, as is the Parthenon of Greek art.

The decorative art of Islam is chiefly a rich surface decoration. The walls are covered with diaper-like forms in an inexhaustible variety of conventional patterns, the general constructive lines of the design being of geometric character, and the filling-in consisting of very conventional foliate and floral forms. The scheme of color is very rich and harmonious, great use being made also of gold. Such architectural features as doorways, windows and niches are emphasized by broad bands of ornament, and amidst all are inscribed, with great ingenuity and decorative charm, numerous sentences from the Koran or the poets. These inscriptions are a very characteristic feature of Mohammedan art. The Cufic or Arabic letters lend themselves readily to graceful treatment, and we find these texts from the sacred writings of the Mohammedans or passages from other authors very freely introduced.



ALCOVE ARCH: HALL OF THE ABENCERRAJES

Religious prohibition notwithstanding, we occasionally find representations of animal life. In the Alhambra itself, in one of the rooms, we find human figures painted, (it has been suggested in excuse or explanation that they were the work of a renegade Christian) and the Court of the Lions derives its name from a fountain in the centre, the basin of which is supported by a ring of lions. It bears the inscription: “. . . . O, thou who beholdest here these crouching lions, fear not, for life is lacking to enable them to show their fury!”—a sufficiently needless caution, as all who have seen them or casts of them will testify.

“To an unpracticed eye,” writes Washington Irving, “the light relieves and fanciful arabesques which cover the walls of the Alhambra appear to have been sculptured by the hand, with a minute and patient labor, an inexhaustible variety of detail, yet a general uniformity and harmony of design truly astonishing; and this may especially be said of the vaults and cupolas, which are wrought like honeycomb, or frost-work, with stalactites and pendants which confound the beholder with the seeming intricacy of their patterns. The astonishment ceases, however, when it is discovered that this is all stucco work; plates of plaster of paris cast in moulds and skilfully joined so as to form patterns of every size and form.

“This mode of diapering walls with arabesques, and stuccoing the vaults with grotto-work, was invented in Damascus, but highly improved by the Moors in Morocco, to whom Saracenic architecture owes its most graceful and fanciful details. The process by which all this fairy tracery was produced was ingeniously simple. The wall in its naked state was divided off by lines crossing at right angles, such as artists use in copying a picture; over these were drawn a succession of intersecting segments of circles. By the aid of these the artists could work with celerity and certainty, and from the mere intersection of the plain and curved lines arose the interminable variety of patterns and the general uniformity of their character. Much gilding was used in the stucco work especially of the

cupolas and the interstices were delicately pencilled with brilliant colors.”

With one or two exceptions the original color has peeled in parts or deteriorated in tone throughout the Alhambra; but enough remains to make it possible to determine the original scheme with perfect certainty. The colors employed were, in all cases, the primary blue, red and yellow (gold); the secondary colors, purple, green and orange, occurring only in the mosaic dados which, being near the eye, formed a point of repose from the more brilliant coloring above. It is true that, at the present day, the grounds of many of the ornaments are found to be green; in all cases, however, it has been discovered on a minute examination that the color originally employed was blue, which, being a metallic color, has become green from the effects of time. This is proved by the presence of blue color which occurs everywhere in the crevices. In the restorations, also, which were made by the Catholic kings, the ground of the ornaments were painted both green and purple. These restorations or re-paintings are easily discoverable from the original Moorish work, both from the coarseness of execution and the want of that perfect system in the balance of colors by which they were rendered so harmonious by the Moors. It may be remarked that amongst the Arabs, the Egyptians and the Greeks the primary colors, if not exclusively, were almost exclusively employed during the early period of art, while, during the decadence the secondary colors became of more importance.

“So completely were all the architectural forms designed with reference to their subsequent coloring,” writes Owen Jones, “that the surface alone will indicate the colors that they were destined to receive. Thus, in using the colors blue, red and gold, they took care to place them in such positions that they should be best seen in themselves and add most to the general effect. On moulded surfaces they placed red, the strongest color of the three, in the depths, where it might be softened by shadow, never on the surface; blue in the shade, and gold on all surfaces exposed to light; for it is evident that by

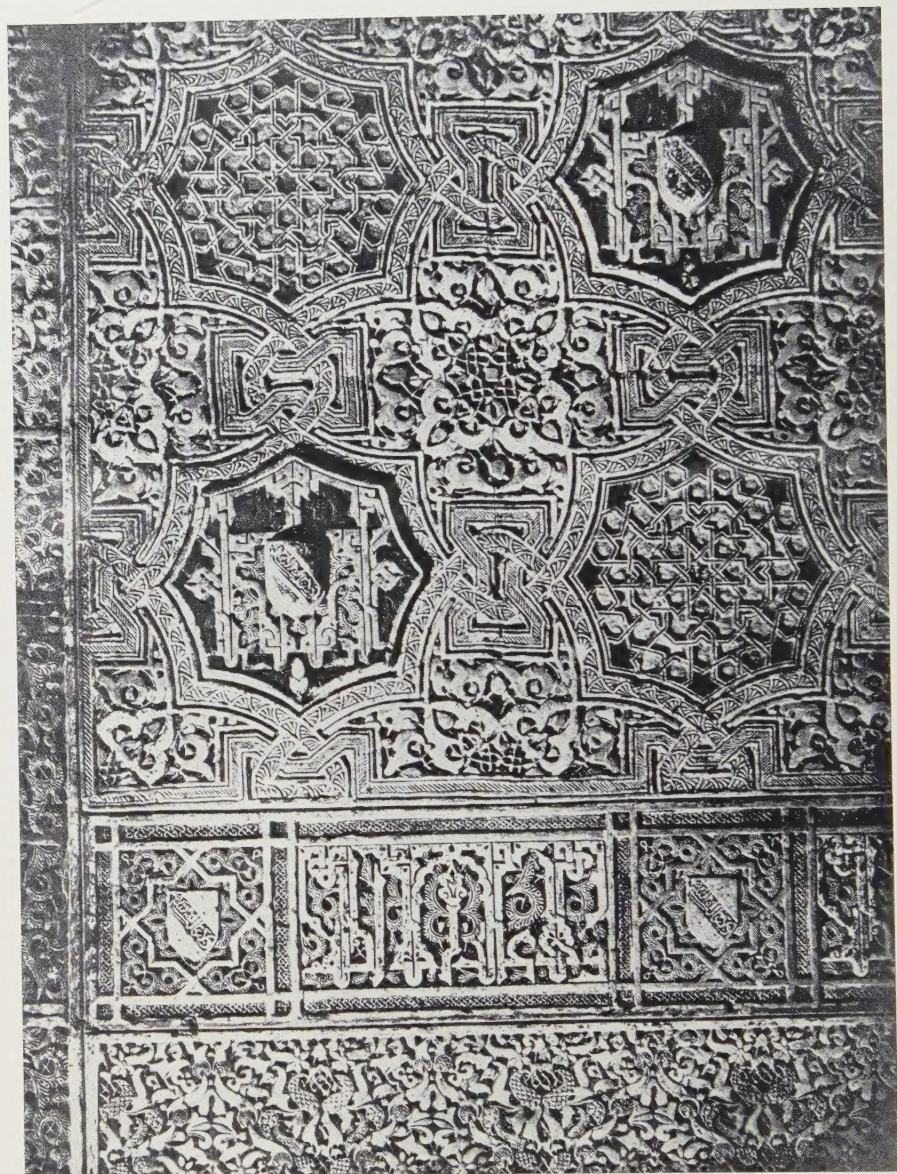


PLATE LIX

DETAIL: HALL OF THE ABENCERRAJES

this arrangement alone could their true value be obtained. The several colors are either separated by white bands or by the shadow caused by the relief of the ornament itself; and this appears to be an absolute principle required in coloring—colors should never be allowed to impinge upon each other.

“In coloring the grounds of the various diapers the blue always occupies the largest area; and this is in accordance with the theory of optics, and the experiments which have been made with the prismatic spectrum. The rays of light are said to neutralize each other in the proportions of three yellow, five red, and eight blue; thus it requires a quantity of blue equal to the red and yellow put together to produce a harmonious effect, and prevent the predominance of any one color over the others. As in the Alhambra yellow is replaced by gold, which tends towards a reddish-yellow, the blue is still further increased to counteract the tendency of the red to overpower the other colors.”

The first care of Moorish ornamentation was for larger surfaces,—to satisfy the eye with harmonious relations of those surfaces to one another, and to the spaces they have to enrich, from a distance; and then to provide minor fillings and intersections so as to supply adequate elaboration for close inspection. In addition to the decorative effect produced by variations in relief, still greater refinement was obtained by patterns in color, painted upon the surfaces of the modelled ornaments. Although almost everywhere the color has been either rubbed off, or rubbed into confusion, the abrasion has affected for the most part only the pigment leaving the surface of the stucco bare, and showing the outline of the delicate ornament which has been drawn in by the pencil of the artist.

Owen Jones epitomized, under the following nine propositions, the system upon which the Moorish art of ornamentation was based:—First, to decorate construction, never to construct decoration. Second, to let all lines grow out of each other in gradual undulations—always so as to conduce to repose. Third, to care first for general forms and then for harmonious

subdivisions and fillings. Fourth, to balance straight, inclined and curved forms so as to produce harmony and repose by contrast. Fifth, to let all lines grow out of a parent stem, traceable throughout its course—Sixth, either radially (as in the chestnut leaf), Seventh, or tangentially (as stems from branches.) Eighth, to avoid the simpler curves and use only those of a higher order. Ninth, to treat all ornament conventionally, *i.e.*, not in direct imitation of Nature, but in a mode of imitation subordinated to the architectural conditions of the surface or form to be ornamented.

“Poets, historians, travellers and artists, of all degrees of competence,” says Hannay, “have labored on this wondrous Moorish ornamentation, and have done their best to convey some idea of it to readers who have never seen it, by pen, by brush and by pencil. At the end, however, one sees it all very dimly indeed, Owen Jones explains with care, how, by drawing straight lines to cut one another in this way or in that way, the basis of the Moorish ornamentation can be laid bare. One knows that he is right, but for all that, his explanation leaves one with a general impression of chess-boards gone mad. He gives drawings which a mole could see to be admirable of their kind, but he had to leave the sun and air and the space of Grenada behind, and without them the form of the decoration is *caput mortuum*. Ford comments with excellent sagacity on the good fortune of a people who could use an alphabet which is itself an ornament. The motto of Ibnu-l-ahmar, the founder, ‘There is no conqueror but God,’ which is everywhere written up, makes in itself a fine decoration. One notes the fact, and one agrees with Ford, but it is in a languid sort of way, and one remains nearly as far as ever from realizing what the thing is really like. You may talk about intersecting straight lines and the use of primary colors, and the advantage of having a Cufic alphabet to write inscriptions with, but you will never enable any one of us who has not seen it to realize what the ornamentation of the Alhambra is.”

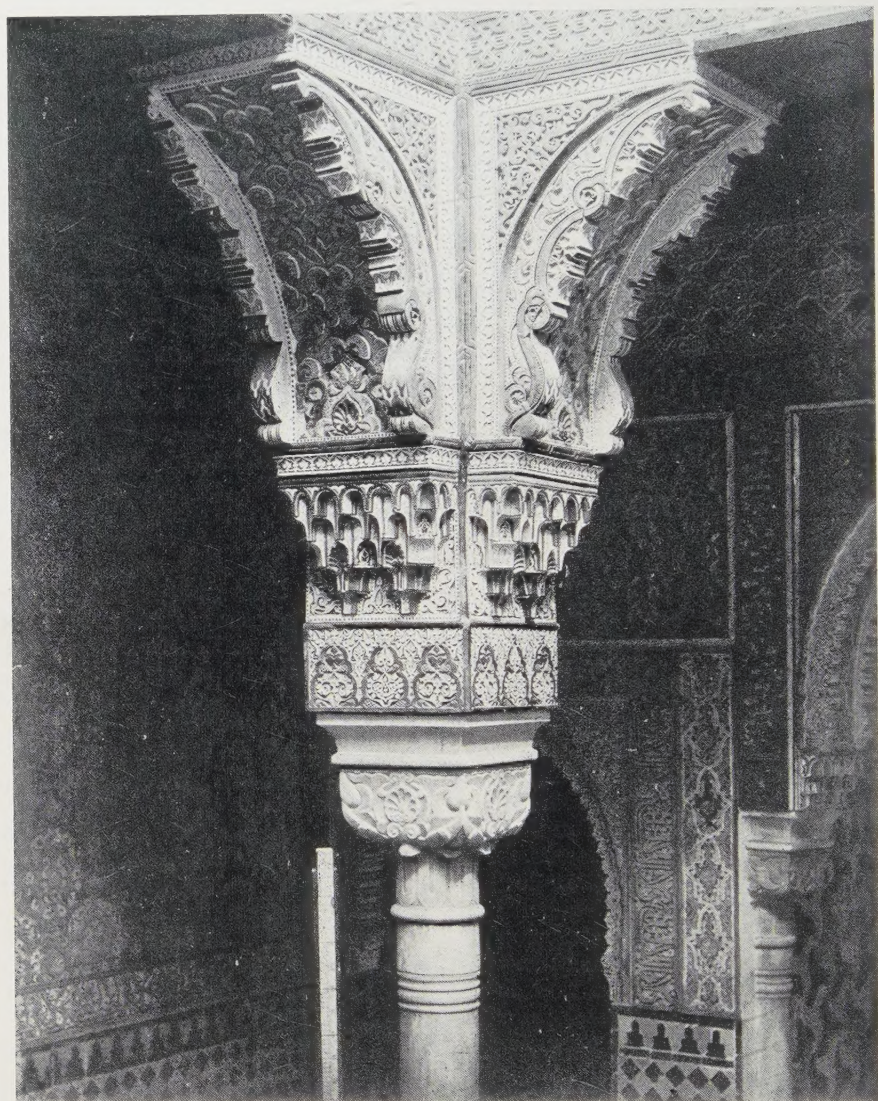


PLATE LX

CAPITAL: HALL OF THE DIVANS

Aubrey Beardsley.

NO journal which is in any way connected with the arts of design need offer an apology for commenting upon the work of the late Aubrey Beardsley, since, whatever may be the ultimate judgment as to his deserts, it is incontrovertible that, for better or worse, his influence on the character of contemporary design has been pre-eminent. A writer in the *Studio* (London), to which magazine belongs the credit of having first recognized the merit of Beardsley's work and of having presented it to the public, says of him:—

"Born on August 24, 1872, Aubrey Beardsley had scarce reached an age when art students, even of the most brilliant type, are considered fortunate if they gain local school honors, when he stepped into the crowded field of illustration, and, by the extraordinary vitality of his convention, at once influenced trained draughtsmen all over the world. . . .

"Beardsley's nervous, yet equal, line was in its way superb, but not more so than his sense of filling a space by masses, or than his novel artifice by dot, by white lines, and by pure suggestion. . . . Whether working with broad masses, white silhouette on black, or even black on black, he escaped confusion in pure line. He never attempted modelling nor was concerned by cast shadow; and in the later methods, used in 'The Rape of the Lock' and 'Volpone' and many of his *Savoy* designs, he set himself to develop a style which, while it suggests wood-engravings of the sixties so long as you do not place examples of each side by side, is no less his own than were his first drawings executed in pure line or pure mass.

"Today it has been said that his figures are but puppets in vacuum. He evidently intended them to be simulacri only, and recognized that a *tmosphere*, which belongs to color, and can be only faintly suggested by a scheme of varying blacks and greys, is not essential to the art of black and white. His ingenious decoration, which invented new 'motives' by

the score, that designers of conventional patterns have not been slow to imitate, is too obvious to need comment. . . .

"Death has given Aubrey Beardsley the immortality of youth, and in future histories of illustration, whether for blame or praise, men must needs add that it was a mere boy who did these things and did them as no other had ever attempted to do them before.

"That he displayed sheer genius is admitted on all hands; that it was of the sort that made for the advance of the art of illustration is another matter; it certainly added not a few possibilities to its technique, and defined more clearly that artificiality which is admirable for pure decoration, because of its remoteness from actual pictures of things seen."

Mr. Walter Crane, whose temperament would hardly lead him into the fullest sympathy with Beardsley's spirit, wrote of him while he was yet alive:—

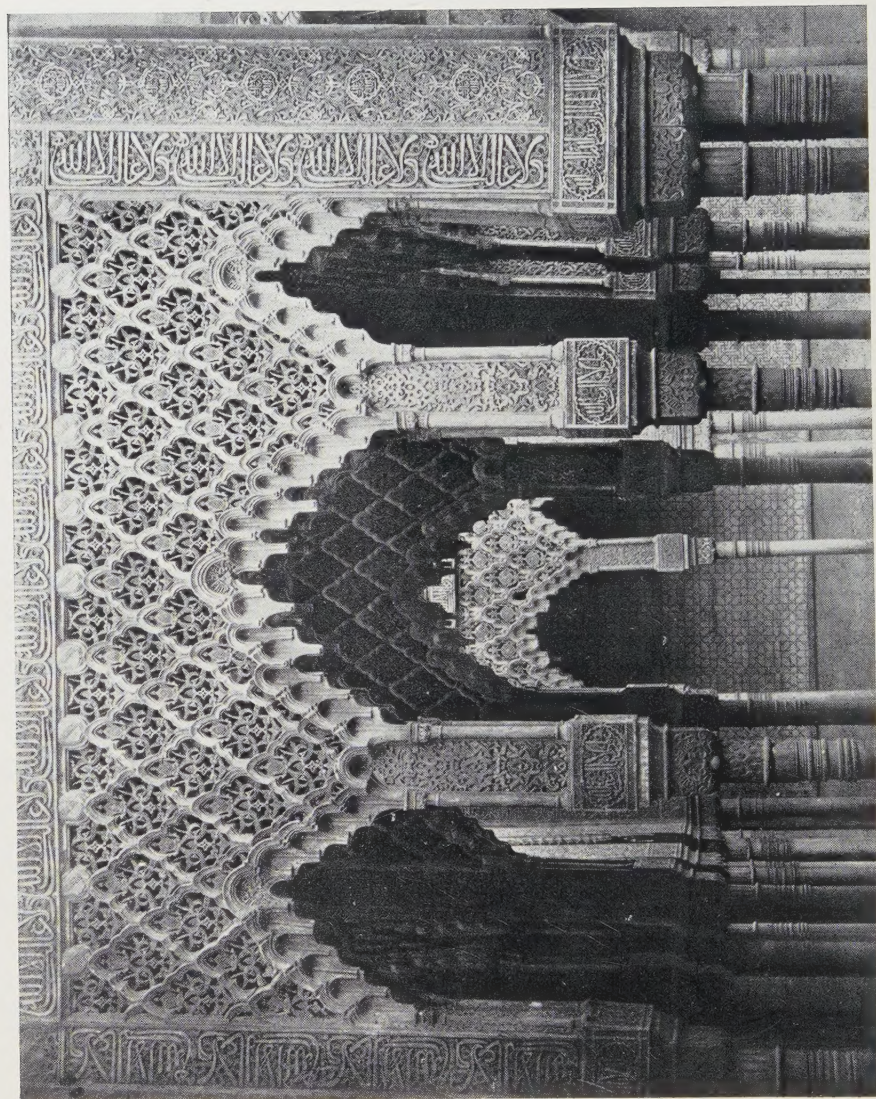
"His work shows a delicate sense of line, and a bold decorative use of solid blacks as well as an extraordinarily weird fancy and

(DRAWING BY AUBREY BEARDSLEY.)



"THE COIFFING."

FROM *The Savoy*.



DETAIL : PAVILION, COURT OF THE LIONS

grotesque imagination, which seems occasionally inclined to run in a morbid direction. Although, as in the case of most artists, one can trace certain influences which have helped in the formation of his style, there can be no doubt of his individuality and power There appears to be a strong mediæval decorative feeling mixed with a curious weird Japanese-like spirit of *diablerie* and grotesque."

By far the most appreciative and at the same time analytical and comprehensive discussion of Beardsley's work that has yet appeared is Mr. Arthur Symonds' paper, recently printed in the *Fortnightly Review*. To those who find in these strange drawings a quality which is more than mere eccentricity and a spirit which is a commentary on our civilization we may recommend Mr. Symonds' criticism, from which we have here only space to quote briefly

"Beardsley attained to the full," writes Mr. Symonds, "one, certainly, of his many desires, and that one, perhaps, of which he was most keenly or most continuously conscious: contemporary fame, the fame of a popular singer or a professional beauty, the fame of Yvette Guilbert or of Cléo de Mérode. And there was logic in his insistence on this point in his eagerness after immediate and clamorous success. Others might have waited; he knew that he had not time to wait. . . .

"Like most artists who have thought much of popularity he had an immense contempt for the public; and the desire to kick that public into admiration, and then to kick it for admiring the wrong thing or not knowing why it was admiring, led him into many of his most outrageous jokes of the pen. . . . And this limitation was an unfortunate one for it limited his ambition. With the power of creating beauty which should be pure beauty, he turned aside only too often to that lower kind of beauty which is the mere beauty of technique, in a composition otherwise meaningless, trivial or grotesque. . . . He allowed himself to be content with what he knew would startle, doing it with infinite pains, to his own mind conscientiously, but doing it with that lack of reverence for great work which is one of the most sterilizing characteristics of the present day.

"It was a common error at one time to say that Beardsley could not draw. He certainly

(DRAWING BY AUBREY BEARDSLEY.)



"THE PEACOCK SKIRT."

FROM "SALOME."

Published by John Lane, London.

did not draw the human body with any attempt at rendering its own lines, taken by themselves; indeed one of his latest drawings, an initial letter to 'Volpone,' is almost the first in which he has drawn a nude figure realistically. But he could draw with extraordinary skill, in what is after all the essential way;—he could make a line do what he wanted it to do, express the conception of form which it was his intention to express; and this is what the conventional draughtsman, Bouguereau, for instance, cannot do. The conventional draughtsman, any academy student, will draw a line which shows quite accurately the curve of a human body, but all his science of drawing will not make you feel that line, will not make that line pathetic, as in the little drooping body which a satyr and a Pierrot are laying in a powder-puff coffin in the tailpiece to 'Salome.'

"And then, it must never be forgotten, Beardsley was a decorative artist and not anything else. From almost the very first he accepted convention, he set himself to see things as pattern. Taking freely all that the Japanese could give him, that release from

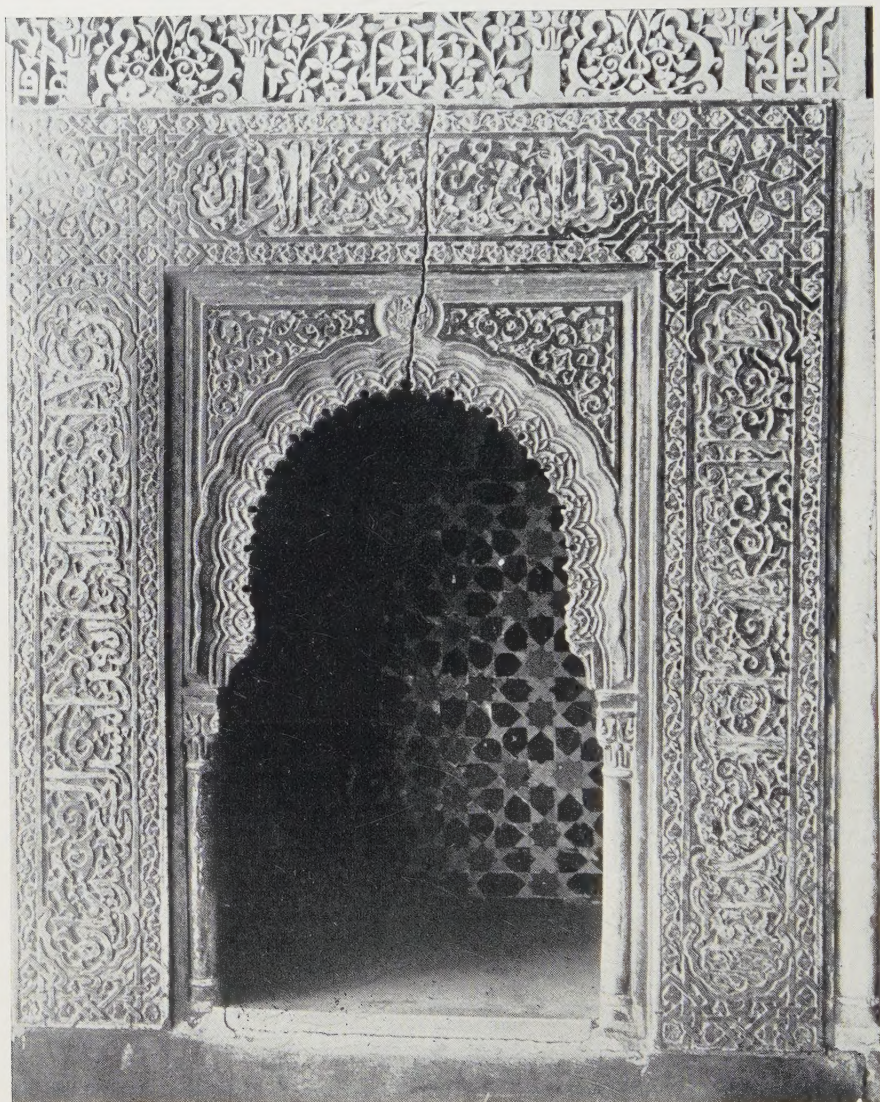


PLATE LXII

DOORWAY: COURT OF THE BARGE

(DRAWING BY AUBREY BEARDSLEY.)



"ATLANTA." FROM "A BOOK OF FIFTY DRAWINGS."

the bondage of what we call real things, which comes to one man from an intense spirituality, to another from a consciousness of material form so intense that it becomes abstract, he made the world over again in his head, as if it existed only when it was thus re-made, and not even then until it had been set down in black line on a white surface, in white line on a black surface. Working, as the decorative artist must work, in symbols almost as arbitrary, almost as fixed as the squares of a chess-board, he swept together into his pattern all the incongruous things in the world, weaving them into congruity by his pattern. Using the puff-box, the toilet-table, the ostrich-feather hat, with a full consciousness of their suggestive quality in a drawing of archaic times, a drawing purposely fantastic, he put these things to beautiful uses because he liked their forms, and because his space of black and white seemed to require some such arrangement of lines. They were the minims and crotchets by which he wrote down his music: they made the music, but they were not the music."

Beardsley's first formal appearance before the English public may be dated from an

issue of the *Studio* magazine in 1893, which contained four of his drawings. His celebrity was immediate. During the following five years all his principal drawings were made. The list comprises, among others, the "Mort Darthur," the "Bon-Mots" grotesques, drawings for the *Yellow Book*, the "Salome" decorations, the illustrations for the "Rape of the Lock" and the few drawings contributed to *The Savoy*.

Beardsley died at Mentone, Italy, on March 16, 1898, from consumption of the lungs, at the age of twenty-six.

The illustrations of Beardsley's drawings here reproduced are fairly typical of his various styles S. F. N.

Club Notes.

OUR correspondent in Paris writes:— By the judgment of June 18, the following Americans were awarded diplomas at the Ecole des Beaux-Arts: Messrs. Barber, Don, Morgan, Louis and C. S. Rodman of New York, and Mr. Frank E. Perkins of Boston. In the history of the Ecole only eleven Americans have now received its diploma.

At the recent entrance examinations there were nearly five hundred applicants for admission, of whom about thirty-five were Americans. But thirty-nine of these applicants were admitted. The Americans were Messrs. Emerson, Levi, Gottlieb, Daggett and Spiering.

At their Annual Meeting the Cleveland Architectural Club elected the following officers for the ensuing year: President, Mr. H. B. Briggs; Vice-President, Mr. S. C. Gladwin; Secretary, Mr. G. B. Bohm; Librarian, Mr. G. W. Andrews; Chairman Current Work Committee, Mr. I. T. Frary; Chairman Entertainment and House Committees, Mr. H. E. Shimmin.

A Saturday afternoon Water-Sketch Class has been started under the direction of Mr. F. M. Striebinger. The class has shown much energy and enthusiasm. Steps toward providing lectures at the meetings during the coming winter have already been taken. During the warm summer months the regular meetings of the club will be discontinued.

The postponed regular meeting of the St. Louis Architectural Club took place on July 9. The attendance was not so large as at some previous gatherings, but every one came prepared to enjoy himself; and after the business—which consisted of appointing a committee on exhibition and again voting down a proposition to adjourn until fall—had been disposed of, the good things provided by the hosts were discussed.

A number of members have organized a Saturday afternoon Water-color Class under the direction of Mr. Annau, which has taken the place of the usual ball-game.

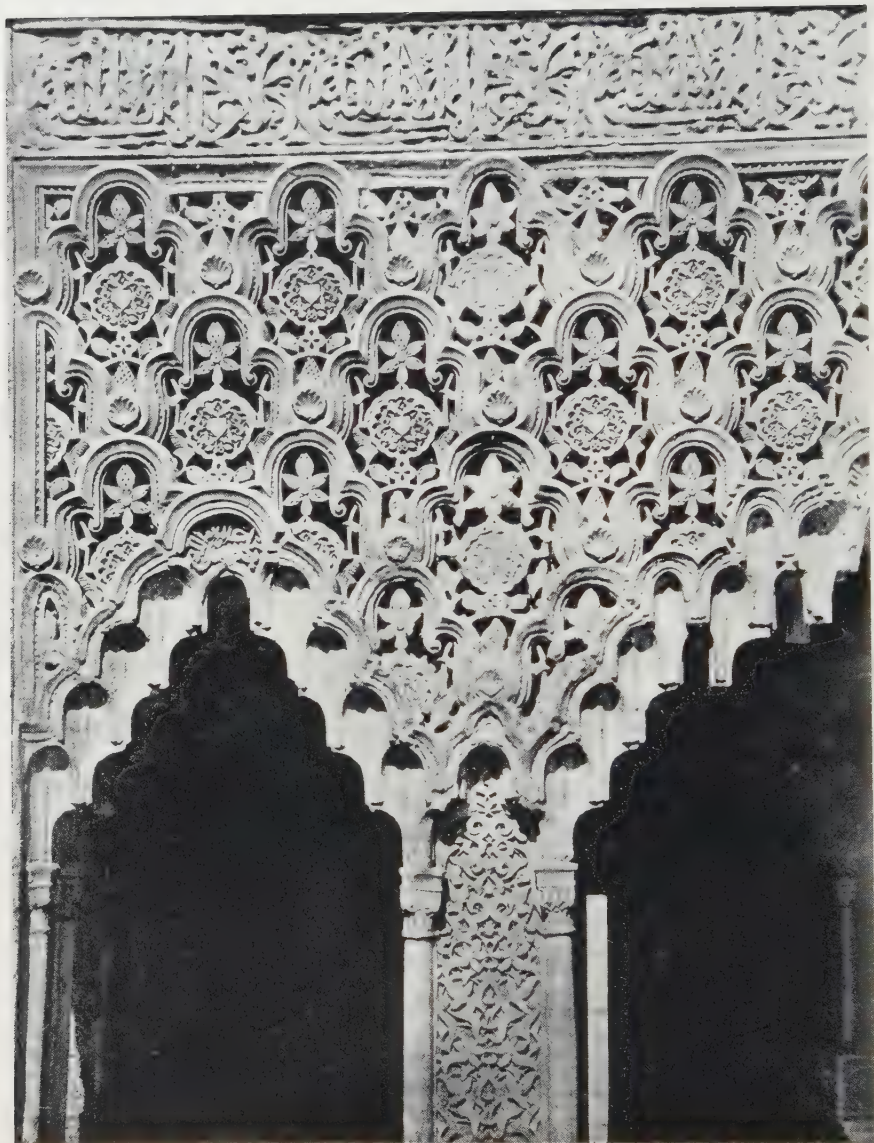


PLATE LXIII

DETAIL: COURT OF THE LIONS

The Brochure Series

of Architectural Illustration.

PUBLISHED MONTHLY BY

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Advertising Forms close on the 30th of the month pre-
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(DRAWING BY AUBREY BEARDSLEY.)

Brochure Series Competition "G."

ANNOUNCEMENT OF THE AWARD

SIXTY-SIX designs were submitted in
 this competition for the design of an
 "ornamental tail-piece, or terminal
 ornament to a chapter."

The judges have awarded the FIRST PRIZE
 to MISS MABEL HARLOW, 110 ESSEX
 STREET, BANGOR, MAINE; the SECOND
 PRIZE to MR. FRANCIS P. WIGHTMAN, LEX-
 INGTON, VIRGINIA, and the THIRD PRIZE
 to MR. WILLIAM M. CLARKE, 405 JEFFER-
 SON AVENUE, GRAND RAPIDS, MICHIGAN.
 They have also reproduced some of the best
 of the non-premiated designs (of which the
 merits and defects are sufficiently obvious),
 and they have briefly criticised some few of
 the designs not shown, as follows:—

"INDIA INK"—Might, with black type on
 rough paper, spot effectively. Crude in ex-
 ecution. "WINNISIMMET"—Tulip design
 least commonplace of the three submitted,
 but this might be improved by strengthening
 the border lines. "BROCHURE"—Has good
 points; but its unpleasant character would
 limit it to few uses. "ATBARA"—Well
 executed, but scarcely decorative or appro-
 priate. "AFTER-GLOW"—Clever in idea, but
 lacking in decorative quality "EDITH"—



"LA BEALE ISOLD AT JOVOUS GARD."

FROM "LE MORTE DARTHUR."

Published by J. M. Dent & Co., London.

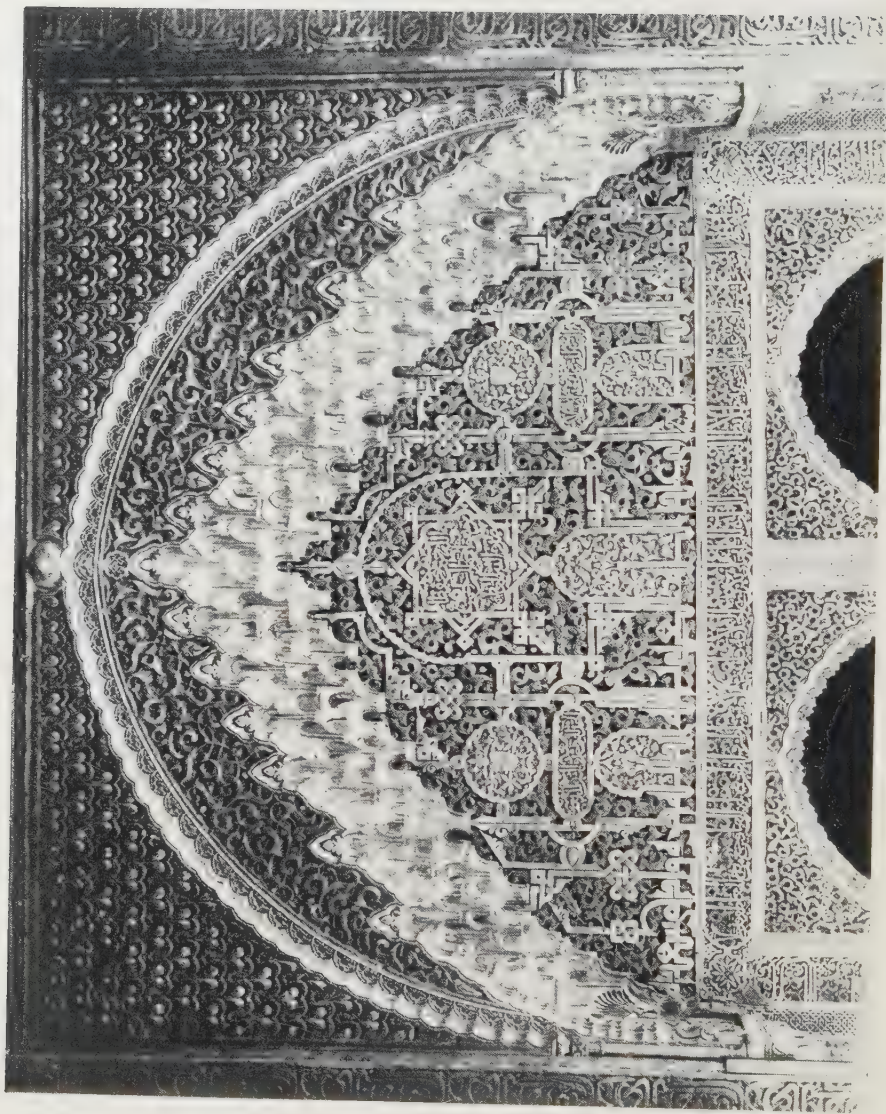
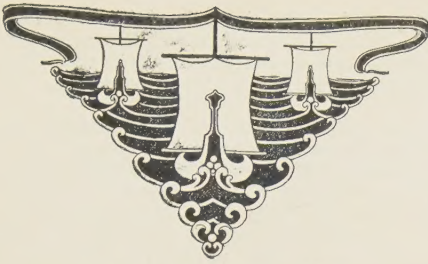


PLATE LXIV



FIRST PRIZE.

Miss Mabel Harlow, Bangor, Me.

Intelligent use of outline. "TAPIS"—Extremely careful and accurate in workmanship; weakened by the blankness of the centre panel. "NASTURTION"—Dark leaf in centre too heavy for rest of a delicate design. "EGYPT"—Drawings show perception of the value of contrasting black and white. "CIRCLE"—The origin of the Corinthian capital has been frequently better

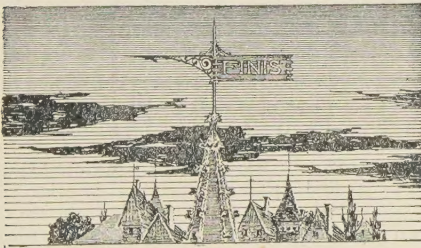


SECOND PRIZE.

Mr. Francis P. Wightman, Lexington, Va.

illustrated. "OMEGA"—Figure poor; ornament delicately drawn. Such fine pen-lines are difficult to reproduce effectively. "DROLIG"—Would spot well on a page, but lacks refinement of execution. "CASTS"—Clever in idea.

Perhaps the greatest common weakness of the designs submitted was a lack of one quality—and a quality without which a tail-piece can have no excuse for the spoiling



THIRD PRIZE.

Mr. William M. Clarke, Grand Rapids, Mich.

of white paper—decorativeness. Too many of them would in no way have embellished the page of a magazine. Some were carefully drawn and interesting as motives of design; others, often embodying clever ideas, were in themselves attractive pictorial illustrations; but there were few that would have fulfilled acceptably the precise terms of the competition,—for a "decorative tail-piece or terminal ornament."

In this connection, Mr. Walter Crane's remarks on the subject of tail-pieces, taken from his book on *Decorative Illustration*, may prove interesting. He writes:—

"For my part, I can never resist the opportunity for a tail-piece if it is to be a fully illustrated work, though some would let it severely alone, or be glad of the blank space



MENTION.

Mr. Anthony P. Valentine, Jr., Philadelphia, Pa.

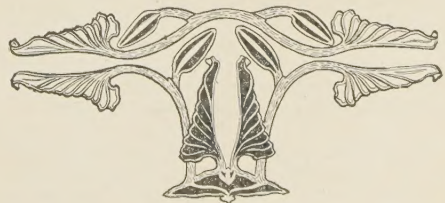
to rest a bit. . . . Certain types are apt to recur, but while the bases may be similar the superstructure of fancy may vary as much as we like. There is, what I should call, the mouse-tail termination, formed on a gradually diminishing line, starting with the width of type and ending in a point. Printers have done this with dwindling lines of type, finishing with a single word or an aldine leaf. Then there is the plan of boldly



MENTION.

Mr. Francis P. Wightman, Lexington, Va.

shutting the gate, so to speak,—of carrying a panel or design right across, or filling the whole of the remaining page. This is more in the nature of an additional illustration to carry on the story, and might either be a narrow frieze-like strip or a half or three-quarter page design, as the space would suggest. There is the inverted triangular plan, and the shield or hatchment form, the garland or the spray, sprig, leaf, or spot, or pen-flourish glorified into an arabesque. The medallion form, or seal-shape, too, often lends itself



MENTION.

Miss Margaret Steele, Indianapolis.



MENTION.

Mr. George A. Swift, Boston.

appropriately to end a chapter where an enclosed figure or symbol is wanted.

"One principle in designing isolated ornaments is useful: to arrange the subject so that its edges shall touch a graceful boundary or enclosing shape, whether the boundary is actually defined by enclosing lines or framework or not. Floral leaf and escutcheon shapes are the best, but free, not rigidly geometrical.

"The value of a certain economy of line can hardly be too much appreciated, and the perception of the necessity of the recurrence of line, and re-echoing in the details of leading motives in line and mass."



MENTION.

Mr. Francis P. Wightman, Lexington, Va.

Notes.

IN one of his charming novels, Mr. Henry James, Jr., makes one of his American characters, who comes suddenly upon a rural English church exclaim: "It is the first church I ever saw. How it makes a Sunday where it stands!" One can sympathize with this feeling in looking over the collection of 100 plates, advertised elsewhere in these pages, under the title of "English Country Churches." There is not one shown that lacks the peculiar charm and fitness which pertains only to the rural church of England, and which so strongly appeals to the Anglo-Saxon mind. The subjects for this collection were chosen in England by Mr. Ralph Adams Cram, of the firm of Cram, Wentworth & Goodhue, whose church work is so widely known. They have been reproduced by the best heliotype processes to the full size of the original negatives, and include many little-known churches of great beauty. The plates are inclosed with a title page and alphabetical index in a handsome portfolio, bound in crimson buckram and parchment paper.

On another page of this issue the first of the fall series of BROCHURE Competitions, Competition "H," is announced. The problem set is a very practical one,—for the design of an architectural mantelpiece. It has been thought advisable to limit the style

to be employed to the "classic"; but, since, as is stated in the conditions, classic may be held to include the Renaissance and Early Colonial styles it includes a broad field.

The current issue of the *Architectural Review* shows in its plates the Young Ladies' Home of the Young Ladies' Christian Union of New York by Messrs. Howard & Cauldwell, and the City Hall at Binghamton, N.Y., by Messrs. Ingle & Almirall, with full details; while two plates are devoted to reproducing furniture designed by Messrs. Babb, Cook & Willard for F. B. Pratt, Esq., of Brooklyn. In the same number Mr. Russell Sturgis writes vigorously of "Common Sense Planning," and Mrs. Champney's profusely illustrated paper on "The Château Gardens of André Le Nôtre" is concluded.

There are numberless ways of keeping photographs, but by far the best method we have yet seen is the Gilson album, made by The Carter's Ink Co. This album consists of covers adjustable to from one to forty-eight mounts, which can be easily removed or put back after use. The mounts are sold by the dozen, and no blank mounts need be kept in the covers. It is a most admirable device for keeping classified collections, for additions can be made at any time, each subject being put exactly in its proper class. An almost necessary accompaniment to the album is Carter's Mounting Pad, by which prints can be mounted with ordinary paste upon very thin mounts, without the least cockling. We would advise every architect and draughtsman who is not so far in a system of preserving photographs that he cannot make a change, to write to The Carter's Ink Co., Boston, for full information. There are very few things we can so strongly recommend.

Attention is called to the new line of American charcoal papers for the first time announced in the advertisement of the Mittineague Paper Co. in this issue.

What architect is there, that does not frequently have interior woodwork finished in white? If the superiority of Supremis and Shipoleum for their special purposes is any criterion, the White Enamelite, recently added by the Chicago Varnish Co. to their line of special finishes, must be as perfect a preparation for inside white finish, as there is on the market. Sample panels showing this finish may be obtained by addressing the Chicago, New York or Boston offices of the Company.

At a recent test, under the supervision of one of the leading architects of Philadelphia, a full stream of water was thrown in twenty-five seconds after the alarm, from hose reeled on the new pattern Guibert hose rack. By merely drawing off the hose, the water is turned on. This new rack should be placed in every building of importance. Full particulars may be obtained from the estate of J. C. N. Guibert, 39 Cortlandt St., New York.

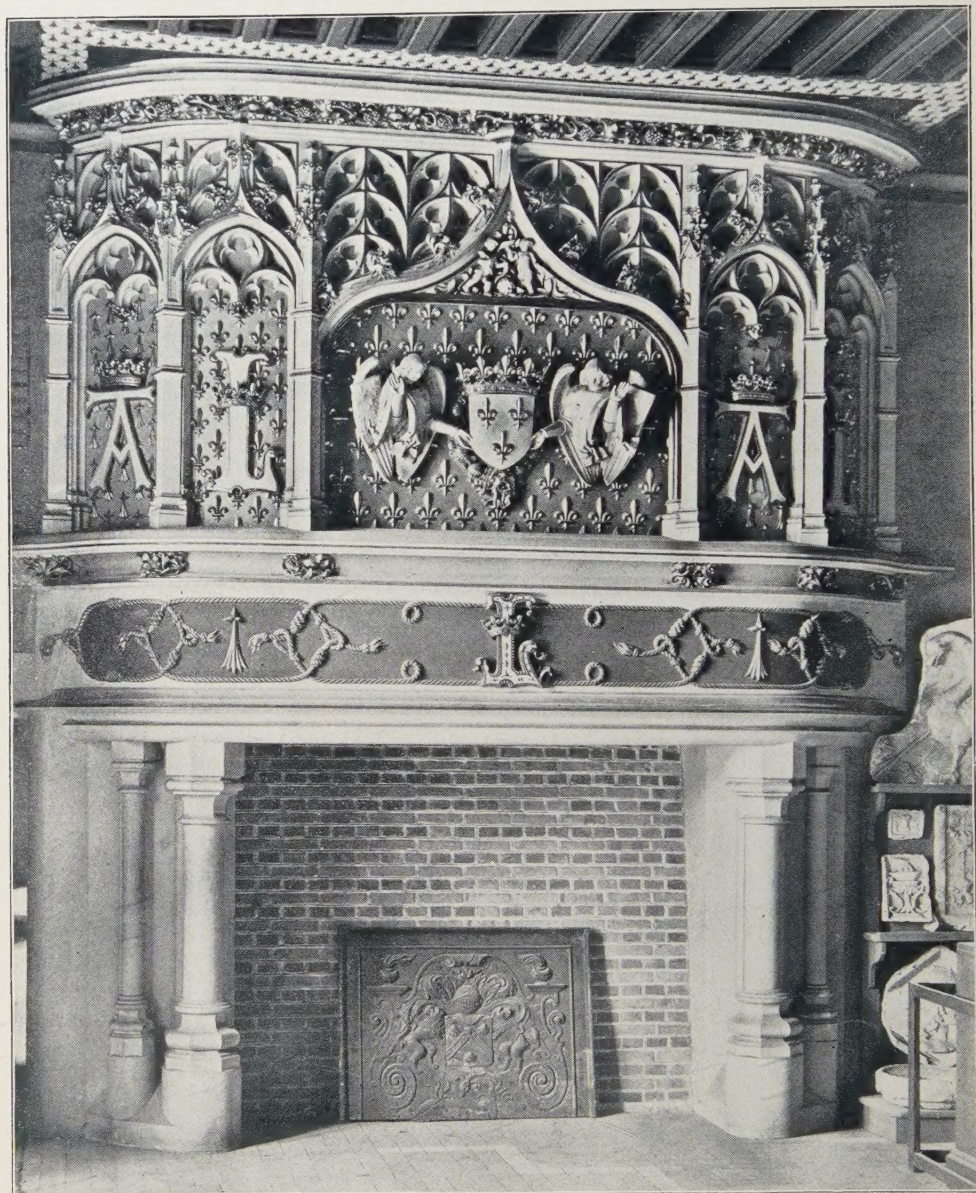


PLATE LXV

FIREPLACE, CHATEAU OF BLOIS